

# IBVA @ IICS

Istanbul International Community School

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# Welcome!

*You are about to embark on an intense two year journey that will expose you to the many facets of visual arts and the processes of art making. DP Visual arts is a rigorous, pre-university level visual arts course designed for students who are committed to developing their studio and research skills in order to evolve into “thinking” artists. If you are dedicated, you will emerge after your final exhibition as a skilled and articulate young artist who can express compelling themes in your artwork. You will also fully understand the value of process, reflection, experimentation and research.*

## Introduction

The impulse to make art is common to all people. From earliest times, human beings have displayed a fundamental need to create and communicate personal and cultural meaning through art.

The study and production of visual arts is central to developing capable, inquiring and knowledgeable young people, and encourages students to locate their ideas within international contexts. The study of visual art and the journey within it encourages respect for cultural and aesthetic differences and promotes creative thinking and problem solving.

IB Visual Art enables students to engage in both practical exploration, artistic production, as well as contextual and critical investigation. It is a course that simultaneously emphasizes **research** and **studio production**.



### Aims

- Develop the skills and techniques of **investigation**—both visual and written
- Relate art to its **cultural** and **historical** contexts
- Explore art concepts and **art elements**
- Develop and use the processes of **art criticism** and **analysis**
- Develop confidence and expertise in the use of various **media**
- Share their work with an audience through displays and **exhibitions** or presentations
- Extend individual investigation to **inform**

practical work

- Make **connections** between ideas and practices—both their own and others’.

# I. The Basics

You may choose from two options in DP Visual Arts:

**Option A** puts more of an emphasis on **Studio (60%) and less on the IWB (40%)**. With Option A your studio work is externally assessed and your IWB is internally assessed.

**Option B** puts more of an emphasis on the **IWB (60%) and less on Studio (40%)**. With Option B your IWB is externally assessed and your Studio work is internally assessed.

## Studio Work:

Drawings, paintings, prints, ceramics, sculptures, collages, design work, digital artwork, photography, architectural models, textiles, mixed media work.....

Your Studio Work must show your personal interests and artistic skills through a range of different media and techniques. It must be fully supported by your investigation and media experimentation.

In Year I (grade 11) you will create approximately 6 pieces. These pieces will be loosely structured by units presented in class which are designed to strengthen technical skills and shape your ideas.

In Year II (grade 12), you will work independently on a body of work that follows a “theme” or “concept”. Depending on your level and Option, you will create 6-10 pieces in Year II.



## Investigation Workbooks (IWBs)

.. are like sketchbooks, but so much more.

Your IWBs will contain written notes, photos, exhibition leaflets, postcards, sketches, experiments with different media, written analysis of artworks, brainstorming, as well as more ‘finished’ drawings and paintings.

The IWB supports your finished pieces. It is a tool to develop your ideas.

IWB research always starts **before** you start your studio pieces. You will be given an ‘IWB flowchart’ to help guide you through the investigative process.

# 2: Getting Started

## Art Equipment

During the school day, you will be able to use the **DP Art Studio** facilities and equipment at any time. However, much of your work will also be done outside school, during the evenings, weekends, and holidays. For this reason, you must collect as wide a range of art media as possible, to help you develop and practice your skills in your own time.

A suggested starter's list would be:

### **ESSENTIAL:**

\*A4 hardbound sketchbook with good quality paper (provided)  
2B, 4B and 6B sketching pencils  
Black permanent fine line pen.  
Good quality eraser  
Glue Stick (for pasting photos and other sourced imagery into IWB)  
Digital Camera

### **RECOMMENDED:**

Colored pencils  
Oil pastels  
Acrylic paints  
Oil Paints  
Selection of paintbrushes

If you expect to be doing lots of painting at home, invest in larger tubes or medium sized bottles of acrylic paint that can be bought individually. See Ms.Modly for a list of local art supply stores. Most 'Kirtasiyes' carry acrylic paints, brushes, pens, etc.

Try to get as many of these items as you can, and add to your supply of art materials when you are able to. *The first five items on the list are urgent purchases – please buy these as quickly as possible!*

### **Setting up a work space (not essential, but very useful!)**

It would be a real advantage if you have enough space to create a 'mini-studio' at home. This will mean that it is much easier for you to work, as your art equipment will always be out and ready for you when inspiration strikes and any wet work can be left to dry overnight etc.

In addition to all your art equipment, it should include:

1. A large flat table surface and comfortable chair.
2. A good source of natural light and/or a bright desk lamp (overhead lights tend to cast annoying shadows onto your work at night). You can even buy 'daylight' bulbs for desk lamps!



# **Investigation Workbooks (IWBs)**

These are working journals of your life as an artist over the next two years!  
*The purpose of the Investigation Workbooks is to encourage personal investigation into visual arts, which must be closely related to the studio work undertaken.*

## **How do I start?**

Put your name and address (or school address) inside the front cover. A phone number or email address is essential – you don't want to lose it! Number each page on the bottom right. You will be using both sides of ALL the pages.

## **Good working habits**

- Work in your IWB every day. Several good IWB sessions spread throughout the week are usually better than several hours of rushed work late at night!
- When you finish working in your IWB for the day always put the date, including the year. This is so that your progress throughout the course can be clearly seen.
- When you write in your IWB always use a dark pen, and write clearly. Please don't use coloured pens or pencil.
- Never ever cut or tear pages out from your IWB! The IWB has to show mistakes, good work and very importantly your development as an artist over a period of time.
- Number your pages. This makes it easy to refer back to an idea or thought.
- There should be a balance of written comments and images on every page of your IWB.

## **What should I write about in my IWB?**

The IWB should include thoughts and ideas that can develop into art pieces. These initial thoughts will lead to purposeful investigation that includes non-art and art based research.

You are encouraged to make creative connections in the work you do through open-ended exploration and experimentation. One idea, theme or issue may be the connecting thread throughout the course or may naturally promote the investigation of another or others.

## **The Research Process (SEE FLOWCHART)**

**All research needs a clear focus:** don't just collect information randomly!

You decide upon the topic to research (ie the similarities and differences between the work of two different painters).

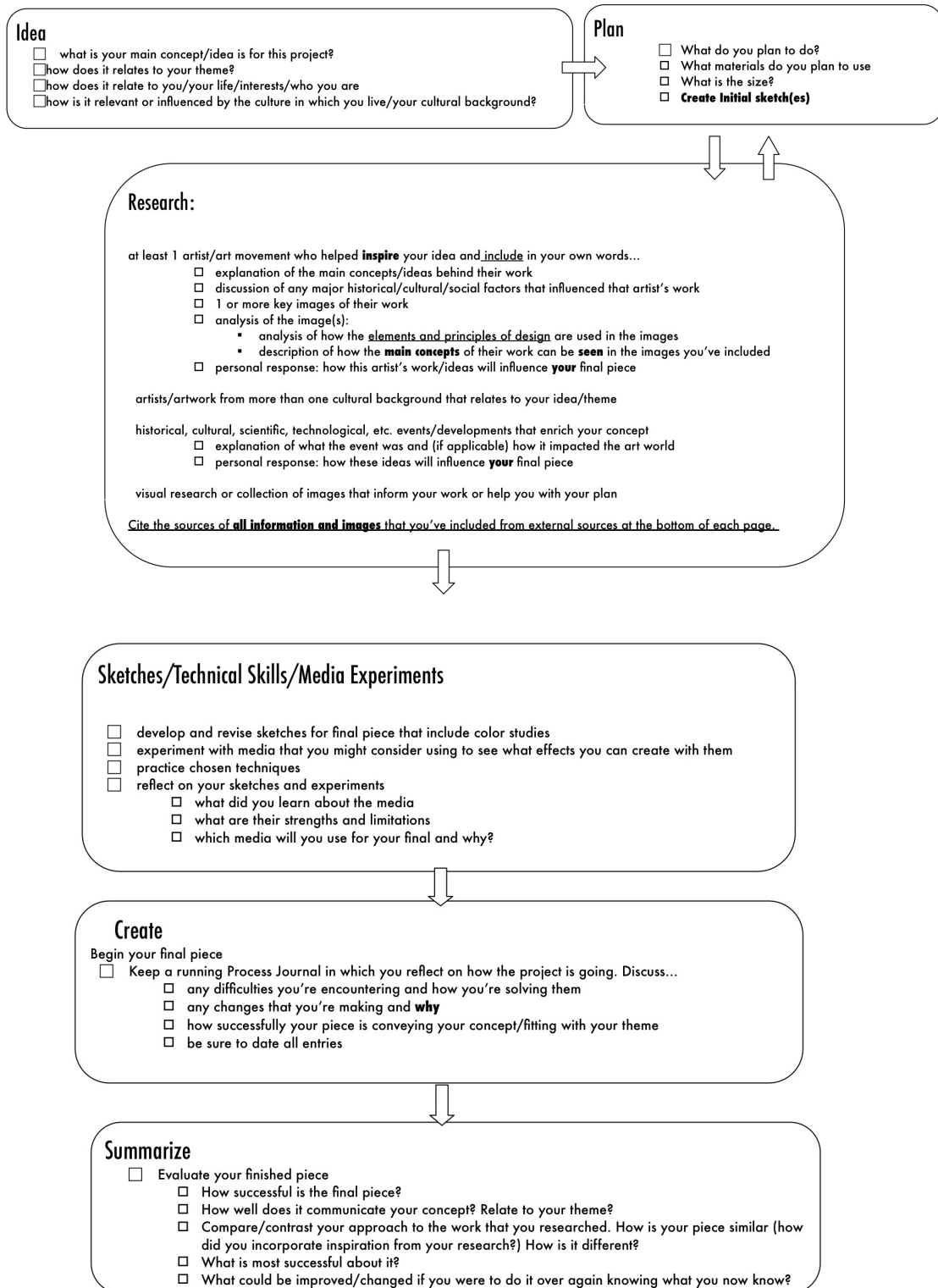
You collect information from as many different sources as possible; art books, websites, magazines, CD Roms, exhibition catalogues, tv documentaries, youtube, interviews with the artists involved etc.

You draw some conclusions based upon what you have found.

You write up your findings and state your conclusions. A useful way to do this might be as a compare / contrast research task.

If you have used a book or the Internet to find an image or info, always write down the full reference in your IWB – you may need to find the information again at a later date. The same idea goes for magazine articles, television programs and films. Sources of information must always be cited.

## Investigation Workbook Process...



# **The Flow...**

## **Set the challenge**

The artistic challenge is set – you decide what you want to achieve with your next piece of Studio Work. This can be entirely your own idea, but should be agreed with your teacher, who may make suggestions.

## **Research**

You research and explore ideas related to the challenge or idea. This should take at least 1-2 weeks and is an intensive period of work.

- Look for examples of other artists who use similar ideas in their own work.
- Draw, from imagination and observation, using a range of different media.
- Take photographs.

## **Generate ideas**

You generate possible solutions to the challenge. This should not take more than one or two hours, but needs to be done in some depth.

- Come up with several visual ideas and sketch them in your IWB.
- Consider composition (the arrangement of shapes and objects in the image or sculpture), colour, texture, technique, tone, shape etc.

## **Visual Experimentation**

You test possible solutions, experiment with media, techniques, colour etc. This should be an intensive period of work.

- Develop your possible ideas in some depth. This should take several IWB pages – not just one or two!
- You should consider making small versions (IWB sized), using the correct media, colour etc. This will allow you to accurately assess your ideas and will let you know about any problems you might face making the final piece.

## **Evaluation**

You evaluate your tests and decide upon the best solution. You should be able to state clearly the reasons for your choice in your IWB notes.

## **Creation/Production**

You produce the piece of Studio work and include process notes.

## **Final evaluation**

You evaluate the piece – was it as successful as you hoped? Did you encounter any unexpected problems along the way? How did you solve those problems? How will this piece of work lead into your next piece of work?



# 3: Writing About Art

## Writing about Artworks – Do's and Don'ts

Don't	Do
<b>Write essays on the artist's life history...</b> (Date of birth, favourite football team etc..) Anyone with Encarta could do this. A few biographical details are useful, but are not essential.	<b>Make notes on why you're looking at this artist...</b> What you admire, what you don't – how this artist's work relates to your Studio Work. Make your research personal to your particular project.
<b>Photocopy loads of artworks ...</b> ... and stick them into your IW with no written analysis or other information. ... and forget to write the titles down!	<b>Choose one or two good artworks ...</b> ... annotate them and try to create a copy of them (to practice brush technique, color mixing or something similar). ... include the artist's name, title of the artwork, year, medium and where you found it (web address or book title and page).
<b>Treat your IWB like an exercise book ...</b> Don't produce blocks of writing, underlined, with no visual consideration or interest.	<b>Think about your research in a visual way...</b> Use color, headings and images to complement your notes. Compose the pages so that they look interesting and varied.
<b>Write without checking the facts! ...</b> Make sure that you are accurate about dates, media used and especially the gender of your chosen artist!	<b>Use the correct vocabulary...</b> i.e. 'tone' is more accurate than 'light and shadow'. Remember that at IB level, you will be assessed on the quality of your written work! Don't be afraid to use adjectives, especially when evaluating an artwork (giving your opinion).
<b>Plagiarize...</b> (Include quotations from other writers as if they are your own words). This is always obvious to the reader.	<b>Include one or two relevant quotations...</b> (e.g. the artist writing about his / her ideas OR a well-known critic) and <b>always</b> use quotation marks. Include the name of the person who you are quoting and write down where you found it.

Writing terms and techniques... tasks you will be asked to complete:

<b>To annotate</b>	To make <i>short notes</i> explaining or clarifying a point or drawing the viewer's attention to something of relevance (e.g. 'the wide range of tones here adds drama and interest').
<b>To analyze (see next page)</b>	To look closely and in detail at an artwork, noting down <i>as many points as you can</i> about the piece. These points might cover things like: <ul style="list-style-type: none"> <li>○ Composition (the organization of shapes within the work)</li> <li>○ Use of color / tone</li> <li>○ Medium used (oil paint, photography, pastel)</li> <li>○ Mood or emotion created</li> <li>○ Content / narrative (what's happening in this artwork? Is there a story?)</li> <li>○ Issues covered (i.e. political, social, religious issues?)</li> </ul>
<b>To compare and contrast</b>	To <i>analyze</i> two or more artworks at once, focusing on the similarities and differences between them. This is often easier than analyzing a single artwork.
<b>To evaluate</b>	To make personal judgments about the artwork and <i>to give your reasons</i> i.e. Do you like the artwork? Why? What is good about it? What is not so good? The reasons for this will, of course, come from your <i>analysis</i> .

## Analyzing Artworks: A Step-by-Step Guide

⇒ Follow these steps; answer all the questions and you can't go wrong!

⇒ Remember that your own drawings/copies of the artwork should accompany ALL written analysis.

### 1: First Reaction

Write down your first response to the artwork.

- Do you like it?
- How does it make you feel?
- Does it remind you of anything you have seen before?

### 2: Description

List what you can see in this artwork.

- Figures, colors, shapes, objects, background etc.
- Imagine you are describing it to a blind person. Do this in as much detail as possible.

### 3: Formal Analysis

Write down your observations in more detail, looking at these specific aspects of the artwork:

#### Colors:

- Which type of *palette* has the artist used: is it bright or dull, strong or weak?
- Are the colors mostly complementary, primary, secondary or tertiary?
- Which color(s) are used most in this artwork?
- Which color(s) are used least in this artwork?
- Are the colors used different ways in different parts of the artwork?
- Have the colors been applied flat, 'straight from the tube', or have different colors been mixed?

#### Tones:

- Is there a use of light / shadow in this artwork?
- Where is the light coming from? Where are the shadows?
- Are the forms in the artwork realistically modeled (does it look 3D)?
- Is there a wide range of tonal contrast (very light highlights and very dark shadows) or is the tonal range quite narrow (i.e. mostly similar tones)?

#### Use of media:

- What medium has been used (oil paint, acrylic, charcoal, clay etc)?
- How has the artist used the medium – i.e. is the paint applied thick or thin? How can you tell?
- Can you see brushstrokes, mark making or texture? Describe the shape and direction of the brushstrokes / marks. What size of brush / pencil was used?
- Was it painted, drawn, sculpted quickly, or slowly and painstakingly? What makes you think this?

#### Composition (organization of shapes):

- What type of shapes is used in this artwork (i.e. rounded, curved, straight-edged or geometric shapes)?
- Is there a mixture of different types of shapes or are all the shapes similar?

- Are some parts of the composition full of shapes and some parts empty, or are the shapes spread evenly across the artwork?
- Are some shapes repeated or echoed in other parts of the artwork?
- Does the whole composition look full of energy and movement, or does it look still and peaceful? How did the artist create this movement/stillness?
- What is the centre of interest in the composition?
- How does the artist draw your attention to it?

#### Mood / Emotion:

- What do you think the artist wanted you to feel when you look at this artwork?
- What has he/she used to create a mood? (think about color, shape, tone etc.)
- How has he/she succeeded in creating this mood? (For example, strong vivid colors might be used to create a joyful or angry mood in an artwork, depending upon how the artist has used them).
- Could the same mood have been created in a different way? How could you change this?

### 4: Interpretation

Now write down your *personal* thoughts about the work: there are no 'right' or 'wrong' answers here!

- What do you think the artist is trying to say in this artwork? What does it mean?
- What is the main theme or idea behind this piece?
- If you were inside this artwork, what would you be feeling / thinking?
- Does the artwork have a narrative (tell a story)? Is it a religious artwork?
- Is it abstract? Is it realistic? Why?
- How would you explain this artwork to someone else?

### 5: Evaluation

Based upon what you have observed already, give your opinion of the artwork. You **MUST** give reasons. *E.g.:*

- "Franz Marc has created an effective expressive painting, because the hot colors and lively brush marks he has used add to the overall feeling of energy and excitement he is trying to create."
- "The overall mood of this drawing would be improved if Kathe Kollowitz had used strong, dramatic shadows, instead of just pale tones. Dark tones would develop the feeling of fear and loneliness in this image."
- "Picasso has used sharp, stabbing, geometric shapes in some areas of his composition to create a sense of violence and distress within 'Guernica'. These make the figures and animals seem more vulnerable, as if in pain and suffering while under attack."

## Writing about Painting – A glossary of useful terms:

**Alla Prima** the paint is applied in one layer only; there are no under-layers or over-working. The work of the Fauves was often alla-prima; their energetic, spontaneous style suited this method of working.

**Gestural** A loose, energetic application of paint which relies on the artist's movements to make expressive marks on the canvas. This is supposed to be a very personal and unique way of working - almost like handwriting. Look at artists like Cy Twombly or Antoni Tàpies for examples.

**Glaze (or Wash)** a semi-transparent layer of thinned paint. Many traditional painters like Michelangelo made use of this technique to create the subtle tones of skin or fabric. For a more modern use of the glazing technique, look at the abstract, gestural paintings of Helen Frankenthaler.

**Impasto** a thick layer of paint, often applied in several layers with a brush or palette knife. Look at the dense, textural brushwork of paintings by artists like Gillian Ayres or Frank Auerbach.

**Plein-air** a painting which has been made outside, often quite quickly, to cope with changing weather, light effects etc. The Impressionists were the first artists to paint outdoors, rather than in their studios. Before this, however, many artists had sketched outdoors in preparation for painting; the oil sketches of Constable are an excellent example.

**Pointillist** the use of many tiny dots of pure color which seem to 'blend' when seen at a distance. Georges Seurat's work is the most famous example of this almost-scientific technique. Look also at the paintings of his pupil, Paul Signac.

**Scumbling** a thin glaze of paint dragged over a different color, so that both layers of paint can be seen, giving a luminous, glowing effect. Abstract painters like Mark Rothko made use of this technique.

**Sfumato** literally means 'smoked' in Italian; the use of heavy, dark tones to suggest mystery and atmosphere. Rembrandt's late self-portraits are a superb example of this technique in practice.

**Sketch** A quick painting, often made in preparation for the 'final version'. See also 'plein-air'.

**'Brushwork'** The way in which the artist uses the brush to apply paint. Brushwork can be *loose, energetic, controlled, tight, obsessive, repetitive, random* etc.

### **'Palette'**

1. A wooden or plastic tray, used for mixing colors when making a painting.
2. The choice of colors in a painting i.e. 'van Gogh uses a pure and vivid *palette* in his Arles landscapes'.

### **'Tone' or 'tonal'**

1. The elements of light and shadow in an artwork i.e. 'Kathe Kollwitz's etchings use strong, dense *tones* to create an intense, sorrowful mood.
2. The range of tones within an artwork i.e. 'Rembrandt's later portraits use a very dark *tonal range*'.

**'Support'** The surface that a painting or drawing is produced on. Supports can be paper, card, wood, canvas, metal etc. i.e. 'Antoni Tàpies's paintings sometimes look as if they have been attacked. The *support* is often violently torn, ripped and stabbed into.'



## Writing about Color – A glossary of useful terms:

**Primary colors:** red, yellow and blue. Primary colors can be used to mix a wide range of colors. There are *cool* and *warm* primary colors. (i.e. warm cadmium red and cool vermilion red OR warm primary yellow and cool lemon yellow).

**Secondary colors:** orange, green and purple. Secondary colors are mixed by combining two primary colors.

**Complementary colors:** pairs of opposite colors on the color wheel: green-red, blue-orange and yellow- purple. Complementary colors are as contrasting as possible (i.e. there is no yellow at all in the color purple). Painters like Andre Derain and van Gogh often made use of the contrasts of complementary colors in their paintings.

**Tertiary colors:** A wide range of natural or neutral colors. Tertiary colors are created by mixing two complementary colors. Tertiary colors are the colors of nature: skin, plants, wood, stone etc.

**Tones:** are created by adding black to any color. (i.e. maroon is a tone of red).

**Tints:** are created by adding white to any color. (i.e. pink is a tint of red).

**Palette:** the *choice* of colors an artist makes; i.e. 'Van Gogh uses a vivid *palette* to paint his Arles landscapes'.

**Limited palette:** the selection of only a few colors within an artwork; i.e. 'In this drawing, Matisse has used a limited palette of ultramarine blues and purples to create a moody, subdued atmosphere.'

**Broad palette:** the use of a wide range of different colors within an artwork; i.e. 'Kandinsky's paintings are instantly recognizable for their use of geometric shapes, but also for the broad palette of colors he employs.'

**Tonal range:** the range of *tones* in an artwork from light to dark. A wide tonal range would include all tones from white to black. A narrow tonal range would include only pale tones, only mid tones or only dark tones; i.e. 'Kathe Kollowitz's etchings make powerful use of a narrow tonal range to create oppressive, dark images.'

**Opacity:** the density or thickness of the color used; if the color is strong and nothing can be seen beneath it, the color is said to be opaque. Acrylic and oil colors are often opaque.

**Transparency:** thin, transparent color, with perhaps other colors, shapes and lines visible beneath it. Watercolor paintings typically use transparent color.

**Useful adjectives you might use when describing COLOR:** Saturated, bright, pure, vivid, strong, harsh, dramatic, vibrant, brilliant, intense, and powerful. Muted, subtle, gentle, dull, soft, watery, subdued, delicate, gloomy, tertiary, faded, limited.

## Writing about Sculpture – A glossary of useful terms:

**Three-dimensional:** Having, or appearing to have, height, width, and depth.

**Carving:** The technique of cutting and abrading the surface of a block of material to shape it into a particular form. Traditionally materials such as stone, marble and wood are used for carving sculptures. Among the materials appropriate for carving in schools include clay, chalk, plaster, soft salt blocks, artificial sandstone, bar soap, and wax.

**Cast:** To form (molten metal, or liquid plaster or plastic, for example) into a three-dimensional shape by pouring into a mold; or something formed by this means. Also, an impression formed in a mold or matrix.

**Mobile:** A construction made of objects that are balanced and arranged on wire arms and suspended so as to move freely.

**Modeling:** A sculpture technique in which a three-dimensional form is manipulated in a soft material such as clay — either modelling clay (Plasticine is a well-known brand) or ceramic clay — or wax. The term also refers to the effect of light on a three-dimensional form. The three-dimensional quality of such a form is emphasized by means of light, shadow, and colour. Reproducing the effect of light, shadow, and colour in a drawing of such a form makes it seem more realistic.

**Conceptual Art:** Art that is intended to convey an idea or a concept to the perceiver, rejecting the creation or appreciation of a traditional art object such as a painting or a sculpture as a precious commodity.

**Construction:** To construct is to form by assembling or combining parts; to build. Construction is either the act of constructing or the structure resulting from it. Although it frequently refers to architecture, a construction may also be a sculpture made by joining together various components of various materials or of the same substance.

**Carta pesta:** Italian for papier-mâché.

**Assemblage sculpture:** A three-dimensional composition made of various materials such as found objects, paper, wood, and textiles.

**In the round:** To be viewed from all sides; freestanding. When referring to sculpture, a type that is surrounded on all sides by space.

**Relief:** A type of sculpture in which form projects from a background. There are three degrees or types of relief: high, low, and sunken. In high relief, the forms stand far out from the background. In low relief (best known as bas-relief), they are shallow. In sunken relief, also called hollow or intaglio; the backgrounds are not cut back and the points in highest relief are level with the original surface of the material being carved.

**Mould:** A hollow form for shaping (casting) a fluid or plastic medium, such as clay, plaster, plastic or molten metal. In papermaking, the lower screen that holds the pulp (the upper frame is a deckle). Plastic art and plastic arts: First of all, such uses of "plastic" very rarely refer to art made with petroleum by products, but instead to the original meaning of "plasticity or plastic quality" — sculptural, modeled, or malleable. The singular form, "plastic art" generally refers to three-dimensional art, such as sculpture, as distinguished from drawing and painting; also, two-dimensional art which strives for an illusion of depth.

## **Writing About Cultural Values Attached To The Arts Useful terms to consider:**

When the arts of the past are seen in museums, they are effectively detached from the life of the culture within which they originated. If you only see these art objects in books or photographs, it is very difficult to see them as a 'real' part of a living culture. To begin to understand the meanings various arts had for the societies they came from, consider the following values:

**RELIGIOUS VALUES:** Arts were often essential to the belief systems of many cultures. For example: statues of gods/deities, temples, icons, altarpieces, masks, music, dances etc.

**SOCIAL VALUES:** Arts often symbolized group identity and pride; for example: banners, headdresses, tattooing, flags, chants, anthems etc.

**PSYCHO-EMOTIONAL:** Arts sometimes provided assurance of the continuity of life; for example: portraits, epic poetry, mythological tales, hymns etc.

**USEFUL or PRACTICAL VALUES:** Art was often an integral aspect of functional objects, both in shape and decoration. For example: knives, pottery, lamps, buildings etc.

**SENSUAL VALUES:** Arts provided a direct source of sensual pleasure and perhaps an intrinsically aesthetic response; for example: textiles, clothing, sculpture, music etc.

**EDUCATIONAL VALUES:** Arts were frequently a means of transmitting the values, attitudes and history of a culture. For example: cave painting, frescoes, illuminated manuscripts, epic poetry, historic drama, tribal dance etc.

**DECORATIVE VALUES:** Arts were used to enhance people's appearance or to beautify the environment; for example: jewellery, wall hangings, tapestries, clothing etc.

**COMMUNICATION VALUES:** Arts reached the illiterate for whom the written word was meaningless; for example: friezes, stained glass windows, mosaics etc.

### **AN EXAMPLE:**

Medieval cathedrals integrated most of the values above.

*The cathedrals were the focus of the religious life of the community even as they were being built by hundreds of ordinary people and skilled craftsmen over long periods of time. The towers symbolically rose high above the town and, within the walls, the sculpture and stained glass windows stirred the emotions of the faithful. Processions with banners, chants and the Mass, with its music, poetry and drama, integrated the arts and values of the culture. All of this gave meaning and continuity to the otherwise impoverished lives of the common people.*



# Art Periods and Styles

from: <http://www.arthistoryarchive.com/arthistory/glossary/>

**Abstract Expressionism:** Movement in painting, originating in New York City in the 1940s. It emphasized spontaneous personal expression, freedom from accepted artistic values, surface qualities of paint, and the act of painting itself. Pollock, de Kooning, Motherwell, and Kline, are important abstract expressionists.

**Abstract:** A 20th century style of painting in which nonrepresentational lines, colors, shapes, and forms replace accurate visual depiction of objects, landscape, and figures. The subjects often stylized, blurred, repeated or broken down into basic forms so that it becomes unrecognizable. Intangible subjects such as thoughts, emotions, and time are often expressed in abstract art form.

**Baroque** A movement in European painting in the seventeenth and early eighteenth centuries, characterized by violent movement, strong emotion, and dramatic lighting and coloring. Bernini, Caravaggio and Rubens were among important baroque artists.

**Classicism** Referring to the principles of Greek and Roman art of antiquity with the emphasis on harmony, proportion, balance, and simplicity. In a general sense, it refers to art based on accepted standards of beauty.

**Contemporary** Anything made within the last 30 years approximately.

**Cubism** An art style developed in 1908 by Picasso and Braque whereby the artist breaks down the natural forms of the subjects into geometric shapes and creates a new kind of pictorial space. In contrast to traditional painting styles where the perspective of subjects is fixed and complete, cubist work can portray the subject from multiple perspectives.

**Dadaism** An art style founded by Hans Arp in Zurich after WW1 which challenged the established canons of art, thoughts and morality etc. Disgusted with the war and society in general, Dadaist expressed their feelings by creating "non-art." The term Dada, nonsense or baby-talk term, symbolizes the loss of meaning in the European culture. Dada art is difficult to interpret since there is no common foundation.

**Deco** Design style prevalent during the 1920s and 1930s, characterized by a sleek use of straight lines and slender form.

**Expressionism** An art movement of the early 20th century in which traditional adherence to realism and proportion was replaced by the artist's emotional connection to the subject. These paintings are often abstract, the subject matter distorted in color and form to emphasize and express the intense emotion of the artist.

**Fauvism** From the French word *fauve*, meaning "wild beast." A style adopted by artists associated with Matisse, c. 1905-08. They painted in a spontaneous manner, using bold colors.

**Figurative Art** Art in which recognizable figures or objects are portrayed.

**Folk Art** Traditional representations, usually bound by conventions in both form and content, of a folkloric character and usually made by persons without institutionalized training.

**Gothic** A European movement beginning in France. Gothic sculpture emerged c. 1200, Gothic painting later in the thirteenth century. The artwork are characterized by a linear, graceful, elegant style more naturalistic than that which had existed previously in Europe.

**Impressionism** An art movement founded in France in the last third of the 19th century. Impressionist artists sought to break up light into its component colors and render its ephemeral play on various objects. The artist's vision was intensely centered on light and the ways it transforms the visible world. This style of painting is characterized by short brush strokes of bright colors used to recreate visual impressions of the subject and to capture the light, climate and atmosphere of the subject at a specific moment in time. The chosen colors represent light which is broken down into its spectrum components and recombined by the eyes into another color when viewed at a distance (an optical mixture). The term was first used in 1874 by a journalist ridiculing a landscape by Monet called *Impression - Sunrise*.

**Modern** Anything that is from the period between 1900 to 1949. Examples: Picasso, Salvador Dali.

**Naïve Art** Artwork, usually paintings, characterized by a simplified style, nonscientific perspective, and bold colors. The artists are generally not professionally trained. Henri Rousseau and Grandma Moses worked in this style. Also called Outsider Art. Naïve artwork are characteristically bright, colorful, with abundant space and generally depict a non-naturalistic vision of the artist's imagination. Important artists include: Rousseau, Hirschfield, and Cook.

**Neoclassicism** A European style of the late eighteenth and early nineteenth centuries. Its elegant, balanced works revived the order and harmony of ancient Greek and Roman art. David and Canova are examples of neoclassicists.

**Nouveau** A decorative art movement that emerged in the late nineteenth century. Characterized by dense asymmetrical ornamentation in sinuous forms, it is often symbolic and of an erotic nature. Gustav Klimt worked in an art nouveau/symbolist style.

**Photorealism** A figurative movement that emerged in the United States and Britain in the late 1960s and 1970s. The subject matter, usually everyday scenes, is portrayed in an extremely detailed, exacting style. It is also called superrealism, especially when referring to sculpture.

**Pop Art** A style of art which seeks its inspiration from commercial art and items of mass culture (such as comic strips, popular foods and brand name packaging). Pop art was first developed in New York City in the 1950's and soon became the dominant avant-garde art form in the United States.

**Realism** A style of painting which depicts subject matter (form, color, space) as it appears in actuality or ordinary visual experience without distortion or stylization. In a general sense, refers to objective representation. More specifically, a nineteenth century movement, especially in France, that rejected idealized academic styles in favor of everyday subjects. Daumier, Millet, and Courbet were realists.

**Renaissance** Meaning "rebirth" in French. Refers to Europe c. 1400-1600. Renaissance art which began in Italy, stressed the forms of classical antiquity, a realistic representation of space based on scientific perspective, and secular subjects. The works of Leonardo, Michelangelo, and Raphael exemplify the balance and harmony of the High Renaissance (c. 1495-1520).

**Representational** Artwork that purports to represent what is seen; also called objective art.

**Rococo** An eighteenth-century European style, originating in France. In reaction to the grandeur and massiveness of the baroque, rococo employed refined, elegant, highly decorative forms. Fragonard worked in this style.

**Romanticism** An art style which emphasizes the personal, emotional and dramatic through the use of exotic, literary or historical subject matter. A European movement of the late eighteenth to mid nineteenth century. In reaction to neoclassicism, it focused on emotion over reason, and on spontaneous expression. The subject matter was invested with drama and usually painted energetically in brilliant colors. Delacroix, Gericault, Turner, and Blake were Romantic artists.

**Surrealism** An art style developed in Europe in the 1920's, characterized by using the subconscious as a source of creativity to liberate pictorial subjects and ideas. Surrealist paintings often depict unexpected or irrational objects in an atmosphere of fantasy, creating a dreamlike scenario.

**Symbolism** An art style developed in the late 19th century characterized by the incorporation of symbols and ideas, usually spiritual or mystical in nature, which represent the inner life of people. Traditional modeled, pictorial depictions are replaced or contrasted by flat mosaic-like surfaces decoratively embellished with figures and design elements. Gustav Klimt worked in an art nouveau/symbolist style.

# 4: Assessment

## Studio Work Assessment Criteria:

IB ASSESSMENT CRITERIA	Questions to ask yourself:
<b>Confidence and Independence</b> The examiner is looking for studio work that is exploratory, creative and imaginative. Interesting ideas are presented in intelligent, sometimes surprising, ways.	“Have I truly explored my ideas to create interesting, adventurous studio work (or have I just settled for the obvious)? Have I used any unusual or unexpected combinations of ideas or materials in my studio work? Does my work show truly independent research (or have I only researched what is set in class)?”
<b>Relevance</b> The examiner is looking for studio work that matters to its creator. The art is thoughtful and has been developed into something full of power and meaning.	“How are the ideas in my studio work connected with my own life and cultural background? Have I created strong, powerful pieces of art work which <i>really mean something</i> to me?”
<b>Understanding</b> The examiner is looking for work where subject matter, artistic ideas and technique are combined well to produce a coherent outcome.	“Are the ideas behind my studio work well suited to the techniques and media that I have chosen to use? What is the personal, cultural or visual meaning/purpose of my studio work?”
<b>Technical and Media Sensitivity</b> The examiner is looking for studio work that shows technical skill and effective use of the medium.	“Am I using my chosen media with high levels of skill? What visual effects do I want to create? How effective is the medium I have chosen at creating these effects? Would it be better to choose a different medium?”
<b>Development</b> The examiner looks at both the studio work and IWs for evidence of high quality visual and written work, including reflections on the relative success of different pieces of work and on their place in the student's growth and development as an artist.	“How much growth and improvement does all my art work show so far? How I have developed as an artist during the course? Can I distinguish between my good and not-so-good art works, explaining how each piece has contributed to my improvement?”



## IW Assessment Criteria:

IB ASSESSMENT CRITERIA	Questions to ask yourself:
<b>Depth &amp; Breadth</b> The teacher is looking for workbooks that show independent research, both visual and verbal, in appropriate depth and/or breadth, with outcomes that are thoroughly understood by the candidate.	"Have I explored and researched my ideas in enough depth or breadth? Have I shown that I understand what I have researched (or have I simply stuck things in without explaining them)? Have I just been 'skimming the surface' on most of my pieces? Do I understand when I should 'dive deeper'?"
<b>Techniques &amp; Processes</b> The teacher is looking for workbooks that systematically show a willingness to explore and fully discover what a media has to offer and apply processes relevant to the visual ideas.	"Have I researched appropriate techniques that I can apply to a problem? Have I been able to analyze successful and unsuccessful use of media?"
<b>Cultural &amp; Contextual Research</b> The teacher is looking for workbooks that thoroughly investigate socio-cultural and historical contexts, in more than one culture.	"Have I researched the social / historical background to art from more than one culture? Have I shown that I understand how the social / historical context is relevant to these artworks? Have I used what I have learned elsewhere in my IW?"
<b>Investigation</b> The teacher is looking for workbooks that show a thorough, wide-ranging and experimental investigation of visual qualities and expressive forms.	"Have I shown a <i>thorough</i> visual exploration of ideas through sketching, drawing, experimenting with different media and practicing different techniques? Have I have recorded my ideas in a wide range of ways? (or have I just produced pencil sketches?)"
<b>Integration</b> For this criterion, the teacher is looking for a close relationship between the IWs and the studio work, in which reflection and research support experimentation and successful artistic production.	"Do my IWs and Studio Work demonstrate a close relationship and connection? Have I produced a worthwhile, mature body of work which shows how what I have learned has led to the production of successful art works?"
<b>Vocabulary</b> For this criterion, the teacher is looking for thoughtful use of terminology that is specific to the concept or media being explored.	"Are my descriptions too vague? Does my analysis include key art terms that are used correctly? Do I mention words specific to a visual art technique or media? Is my choice of words culturally/historically significant?"
<b>Sources</b> For this criterion, the teacher is looking for use of an appropriate range of sources and acknowledges them properly.	"Do I use a range of sources or rely on just a few? Did I make the correct notations on the IW pages? Did I fully cite the source?"
<b>Presentation</b> The teacher is looking for concepts to be presented effectively and creatively. Thoughtful observation and discrimination should be evident.	"Do my pages make sense and show some coherency? Does my personality show on these pages?"

### Studio work HLA/SLA

The markband descriptors for this component refer to:		The differentiated/graded terms that refer to achievement through the markbands:						
The understanding of the ideas and techniques that underpin artistic expression	The production of personally relevant artworks that show exploration of ideas reflecting cultural and historical awareness and artistic qualities	limited personal involvement	mediocre understanding	satisfactory understanding	good understanding	very good understanding	excellent understanding	
			an attempt to produce some exploration	the production of satisfactory exploration	the production of good exploration	consistently demonstrates very good exploration	consistently demonstrates excellent exploration	
				development	development	thoughtful development	thoughtful development	
			beginnings of development remains unresolved	developing sensitivity partial resolution	displays sensitivity increasingly informed resolution	displays sensitivity informed resolution	displays sensitivity accomplished resolution	
			mediocre technical competence	satisfactory technical competence	good technical competence	very good technical competence	excellent technical competence	
Technical competence		limited technical skills			emerging confidence	demonstrates confidence and inventiveness	demonstrates confidence and inventiveness	
Confidence and inventiveness					shows self-direction	shows self-direction		
Self-direction and reflective judgment					increasingly independent judgment	independent judgment	informed, reflective judgment that challenges and extends personal boundaries	
Marks:	SLA	1-4	5-8	9-12	13-16	17-20		
	HLA		1-4	5-8	9-12	13-16	17-20	

Visual arts assessment clarification

# Investigation workbooks—all courses

The markband descriptors for this component refer to:	The differentiated/graded terms that refer to achievement through the markbands:						
The analysis and comparison of art from different cultures and times	presents from different cultures and/or times	presents and describes	presents, describes and sometimes analyses	considers, describes, analyses and compares satisfactorily	analyses and compares thoughtfully most of the time	analyses and compares thoughtfully	analyses and compares perceptively
and the consideration of its function and significance	rarely for function and/or significance	sometimes for function and/or significance	sometimes	satisfactorily most of the time	usually	carefully	thoughtfully
The demonstration of skills, techniques and processes	few	limited	some effective	mostly effective	effective	range of effective	appropriate range of effective
when making and analysing images and artifacts	making and describing	making and describing	making and describing and/or analysing	making and analysing	making and analysing	making and analysing	making and analysing
The demonstration of investigative strategies into visual qualities, ideas and their contexts	few	investigative strategies	some organized and focused	organized	coherent and focused	coherent, focused and individual	coherent, focused and individual
and a range of different approaches towards study	lack organization and focus	lack organization and/or focus		mostly focused	more than one approach	range of different approaches	appropriate range of different approaches
and connections between them					some connections	some informed connections	some fresh connections
The demonstration of depth and breadth	little breadth and/or depth	limited depth and/or breadth	at times emerging depth and/or breadth	satisfactory depth and breadth	good depth and breadth	very good depth and breadth	considerable depth and breadth

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through the development and synthesis of ideas	very poor	poor development	mediocre development	some successful development	mostly successful development	successful development and synthesis	successful development and synthesis
and the connections between the work and that of others			few explained connections	some explained connections	explained connections	well-explained connections	thoroughly explained connections
The demonstration of the specialist vocabulary of visual arts	little use	limited and/or generally inaccurate use	mediocre and sometimes inaccurate use	satisfactory and generally accurate use	mostly careful and accurate use	mostly effective and accurate use	effective and accurate use
The use of a range of sources,	limited range	limited range	range	range	appropriate range	appropriate range	appropriate range
which are properly acknowledged	acknowledged inadequately	acknowledged inadequately	acknowledged properly most of the time	acknowledged properly	acknowledged properly	acknowledged properly	acknowledged properly
The effective and creative presentation of work	little presented effectively or creatively	limited amount presented effectively and/or creatively	some work presented fairly effectively and/or creatively	some work presented effectively and creatively	work presented effectively and creatively	work presented effectively and creatively	work presented effectively and creatively
that demonstrates critical observation, reflection and discrimination	little critical observation	limited critical observation	some emerging critical observation	some satisfactory critical observation and reflection	some good critical observation and reflection	some thoughtful critical observation, reflection and discrimination	effective critical observation, reflection and discrimination
The presentation of a relationship between investigation and studio	little	limited	developing	reasonably focused	focused	clear	close
Marks:	SLA	1–4	5–8	9–12	13–16	17–20	
	HLA/SLB		1–4	5–8	9–12	13–16	17–20
	HLB			1–4	5–8	9–12	13–16 17–20

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# 5: Visual Arts and TOK

Students of group 6 subjects study the various artistic ways through which knowledge, skills and attitudes from different cultural traditions are developed and transmitted. These subjects, known collectively as “the arts” allow students to investigate and reflect on the complexities of the human condition. By exploring a range of materials and technologies, students should aim to develop an understanding of the technical, creative, expressive and communicative aspects of the arts.

Group 6 subjects complement the theory of knowledge (TOK) ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives.

Questions related to TOK activities that a visual arts student might consider include...

- Why are the arts important?
- What do the subjects that make up the arts have in common?
- What are the roles of emotion and reason in the arts?
- To what extent do other Diploma Programme subjects have “artistic” qualities?
- What are the standards by which we judge art? Can we justify these standards, and, if so, how?
- What moral responsibilities does the artist have? Are they different to those of any other “knower”?
- Does the artist have a responsibility to reflect on the values, beliefs and attitudes of his or her time and place?
- To what extent does an artist have a moral obligation to avoid or confront controversial issues that might shock or be contrary to those of the common populace?
- To what extent does the work of the artist influence the culture in which it was created?
- To what extent does the existing culture influence the artist working within it?
- Is it possible for artistic expression in visual arts to take the place of words?
- Is it important for artworks to be original? Why?
- Is art simply an imitation of an idea?
- Is the artist’s intention relevant to the viewer?
- What do we expect from art? Truth? Seduction? Provocation? Beauty?
- What does it mean to say “I know an artwork”?
- What is art?

## 6. The Final Exam

In April of Year 2, you will organize an exhibition of your work which covers everything you have produced during the whole IB course.

You will be interviewed about your about your Studio Work and IWBs. This is your final exam.

You will also produce a Candidate Record Booklet, which contains photographs of your finished Studio Work, photocopied pages from your IWBs and a 300-word statement about your development during the course. This will be sent to the IBO for final assessment, so it must be of a high quality.

You will receive an exhibition packet in year II to explain the process.

Option A		
	Studio 60% External assessment	Investigation 40% Internal assessment
HL	Selection of 12–18 photographs representing the works produced	25–30 A4/letter-size copies of workbook pages
SL	Selection of 8–12 photographs representing the works produced	15–20 A4/letter-size copies of workbook pages

Option B		
	Investigation 60% External assessment	Studio 40% Internal assessment
HL	30–40 A4/letter-size copies of workbook pages	Selection of 8–12 photographs representing the works produced
SL	25–30 A4/letter-size copies of workbook pages	Selection of 6–8 photographs representing the works produced



*This guide was compiled from a variety of sources including the IB0 Visual Arts Guide, BIS IB Art Guide, and Lincoln HS IB Visual Art Guide*